#103-1.00

FANDOM'S AGENT

No. 4 50¢

INESSENTIAL INFO

Four Issues – 3rd - $1.75, 1st - $2.20, Airmail - $4.40
Eight Issues – 3rd - $3.00, 1st - $4.75, Airmail - $7.75
Twelve Issues– 3rd - $5.00, 1st - $7.50, Airmail - 11.75

AD RATES

Full Page – $9.00 ½ – $5.00 ¼ – $2.75

HOW TO SET UP ADS

Ads must be on white paper, ready to be photographed. They must be typed, or done with India Ink - ballpoints will not reproduce. Artwork is welcomed in ads - and doesn't cost a cent more, but the art must be black and white line work – color and two tones won't come up. There is no 1/3 page ad rate, because I refuse to put four 1/3 page ads on one page. Do not use the ¼ page ad rate, if avoidable. It is too small to see. If you do use it, it is best to set your ad up at 4" x 5" instead of 8½ x 11". Matter of fact you **must use** 4" x 5", in order to make FA readable. And for ½ page ads, if you wish it right side up, send it in 5" x 8". This makes the type much larger. And speaking of ads, let's advertise, ok?

Small ads – 10¢ per line.

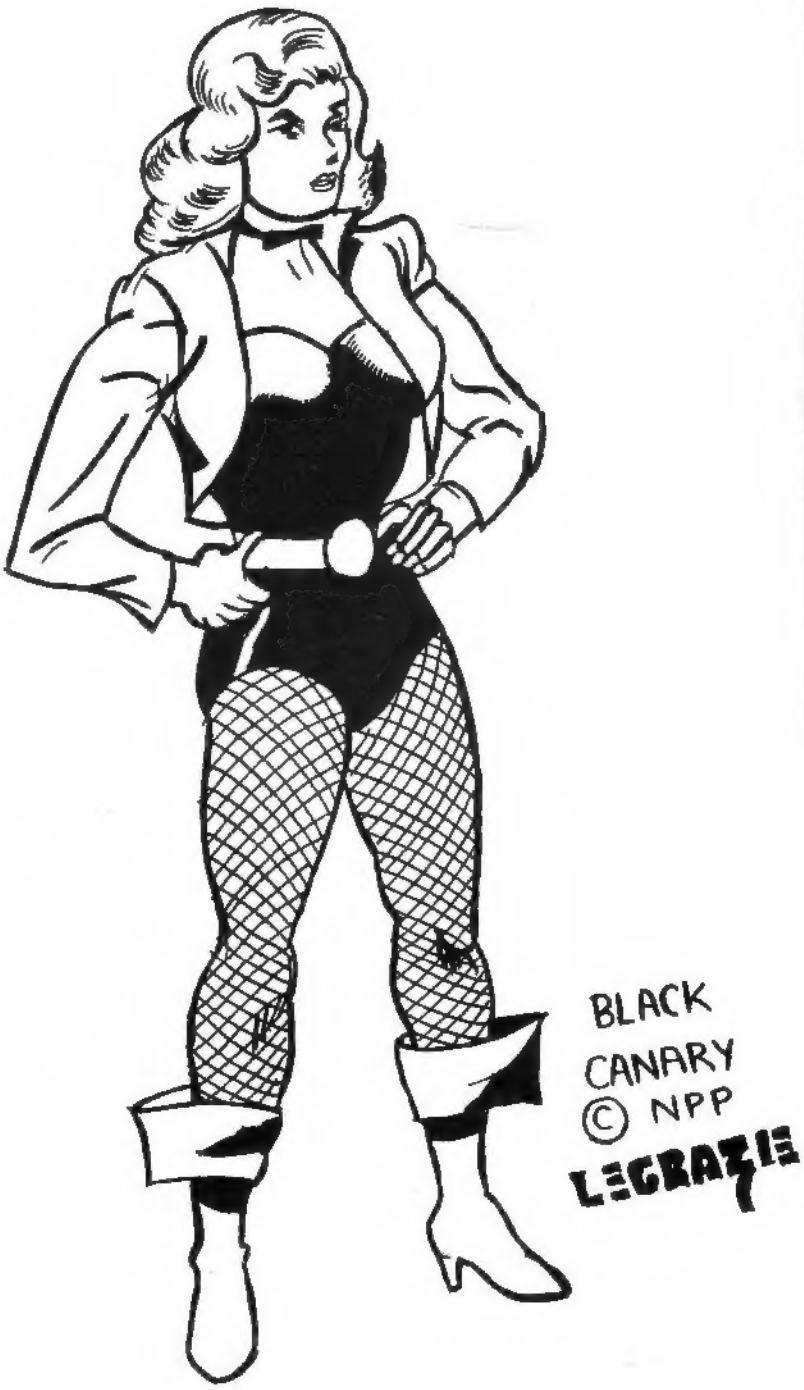
THAT'S WHAT WE'RE HERE FOR!

STAFF

Art Director: Jim Van Hollebeke
Artists: Mosso, Salini, Saunders, Souza, Wilson
Articles: Larry Herndon, Ian Penman and George Schwartz.

Fandom's Agent is published monthly, and mailed on the first of each month. Subscriptions and ad rates are above. FA's purpose is to provide a regular marketplace for the exchange of comic material and to make money. However, the latter has yet to be accomplished. FA also provides articles and quality art, as well as the ads. Send everything to:

Box 29, Peoria, Illinois 61601



Ye Olde EDITORIAL

I feel rather silly talking about issue #3 in the editorial of issue #4, but certain things should be explained.

Issue #3 did not have color covers, as advertised. The reason for this is that the color would have detracted from both the front and back covers. The color is to help, not hinder.

Next comes the general sloppiness of last issue. While there is no actual excuse for doing this, I have an almost reasonable fascimilie...I was in a car wreck, and just wasn't able to do as nice of a job as planned. I also did not have any cover repors, as advertised. I must plead the same excuse.

But on happier pastures...

First, as most of you can guess, this is the last issue most of you receive on your present sub. While I feel that most of you will resubscribe, there could be a few holdouts. So, out of my most generous generosity, I hereby declare that everyone whose subscription expires with this issue, or any issue in the indefinite future, may re-subscribe for 8 issues and get a 1/4 page ad, or may re-subscribe for 12 issues, and receive a 1/2 page ad. This means that I am, from this moment onward, giving all subscriptions for 8 issues or more absolutely FREE. HOW 'BOUT THAT!! And now, there seems to be much confusion about my ad rates. Let's see if I can't clear it up.

The main controversy seems to be that no one understands how to set up their ads. It is very simple. For a full page ad, simply take an 8 1/2 x 11 sheet of white paper and make your ad exactly as you wish it to appear. For a 1/2 page ad, fold the piece in half, cut along the crease, and set your ad exactly as you wish it to appear. For the 1/4 page ad, cut the 1/2 page size in half, and set up your ad. Now why does 'ol Chuck want you to set your ads up like this? To make all of the ads readable, natch. How many of you have reached for the MURINE after reading a few pages of RB&CC? Personally, I don't even read the small ads, and I know that many other fans feel the same way. BUT!!! For the benefit of those that simply must have more room (read this closely as it will undoubtably become very mixed up) you may, on ads that you pay for...not the ones that I give away for re-subscribing...make your ad out one 'step' larger. That is, a 1/2 page ad may be sent in on an 8 1/2 x 11 sheet of paper, (but turn the paper sideways, so that it is 11 x 8 1/2. It will then reproduce right-side up) and a 1/4 page ad may be sent in on an 8 1/2 x 5 1/2 sheet of paper (an 8 1/2 x 11 sheet folded in half), tho I will put these ads in the back of the book. If you still do not understand, please just keep on reading, over and over, until you do.

Now that I've got last month's FA out of the air, we've still got thish to worry about.

I hope someone appreciates my article on All-Star comics. It should be quite popular, 'cause Bob Schoenfeld will have Gosh Wow #2 on sale by this time, you can compare it with Jerry Bail's article and then see that I know much more on...oh yeah? Speaking of Jerry, I must give him mention. It was Jerry who first interested me in the JSA, and he was also the first person I got an All-Star from. His index to AS came in fairly handy too, I must admit, when I researched my article.

Does anyone care for the full page illoes that were done by Phil Hawkins? They sure are beautiful (I hate that word, tho what can I do?), but could be considered out of place in an ad and article zine...let's hear.

I hope that someone likes this issue's cover - it was donated by none other than Joe Salini, of JMS enterprises.

The letter col in thish probably isn't a real loc section. I've just had so many questions recently, that I figured I should start giving some answers.

Comprolite is not here to stay, I'm afraid. It was to appear in Gosh Wow #2, but as good friend Bob Schoenfeld couldn't squeeze it in, I ended up with it. Hope you like it.

The photos for the St. Louis con were done by Stanly Goldenburg, who will also send in a report on the New York con, where he snapped pros by the reams (if you get that one, your warped sense of humor is as bad as mine. Actually, it's an 'in' joke, but to return). What other fanzine can boast of writers, artists, and a photographer?

While I'm on #5, I've just got to mention the front cover. Done by pro Dick Mosso, it is in the true EC horror style. Wertham might regurgitate all over his Candy House, that he stole from poor Hansel and Grettle.

Didja know that this issue has 22 pages of features, and only 14 pages of ads. Some adzine. Let's get busy. And as to all of you Werthamites that keep comparing FA with RB&CC, look at RB's latest issue...60 pages, compared to FA's 36...but remember that he gets 15¢ more than I do, and, according to his numbering, has had 54 issues more than me to establish himself. And speaking of Gordon - who is actually a friend of mine - or at least was - didja know that 13 years ago he lived here in Peoria, and that 13 years ago, I lived in Miami? Hmmmm...

LOC'S & Recomended Reading

What a huge LOC section! Actually, I had many letters I could have printed, all of the praising type. While nothing makes me feel better than to get a complimentary LOC, they do not make for especially interesting reading to others. What I will do in future letter pages is this: print letters that ask questions of general interest to all of fandom, or print letters that comment on some past or present facet of fandom, comicdom, and/or the world in general. So why not send in a loc? Or if you're too lazy to write that much, send in a three inch...or five or seven or nine inch reel, if you're the longwinded type...talking about whatever you want, and I'll return your same reel of tape with my message on it.

But I do have two letters, the first reading:

Dear Chuck,

Please run the enclosed ad at your 1/2 page ad rate. Also, why not tell your advertisers to set up their 1/2 page ads the way I have ((how's this for trying? Advertisers, when you send in a 1/2 page ad, set it up the way Terry did, on page 35, I believe)). This would eliminate sideways ads completely. Well, anyways, I tried.

Best wishes,
Terry O'Brien
Box 485
Watertown, MN

Chuck,

If you'll look real hard inside this envelope, you'll probably find 40¢. What's it for? It's for the four lines of advertising you'll also find inside this envelope! I assumed the lines were 7 inch, as in RB&CC. ((Line ads can be set up either at 7 or 7 1/2 inches...Chuck the undecided)) Also, I've been writing to friends about FA, but nobody wants to subscribe until they find out who got Buck Rogers in the 25th Century. I'm kinda wondering, too. Maybe your pet aardvark got a broken nose and hasn't picked thw winner yet. It's possible.

A friendly subscriber,
Mike Callahan

(Harry Allen won the BLB, just to put everyone's mind at rest. I gave it to him the same day I mailed out FA #1. I just sorta forgot to announce it. After all, if someone could forget to list his name and address in his first issue...))

MAYONNAISE MAN COMICS B Published irregularly by Jerry Sorek, 23671 Larkshire, Farmington, MI 48024. MMC would do better if the paper were heavier to avoid bleed thru (a Ditto Process was used) and the art could stand improvement. It's 14 pages for 15¢, and is a satire zine like the

GREEN VOMIT B Published irregularly by Bob Gale, 8250 Groby Rd., University, Missouri 63132 This too, is a satire zine, and is exceptionally funny, to me. It could be considered vulgar and repulsive as easily as it could be considered hilarious, tho, so watch out. A ditto process was used, with a lot of color, but the art wasn't so good. At least no where near as good as the art in

STAR STUDDED COMICS A (natch) Quarterly (uh huh), with #13 being the most recent issue. This is the leading amateur strip zine, and #13 merely strengthens their title. If you don't get this, you should. It's 36 pages, all photo-offset, wrap-around, with full color covers. Get it from Larry Herndon, 1830 Highland Dr., Carrollton, TX 75006, even tho it's nothing like

COMICOLOGY C Published quarterly by Doug Fratz, RR 1, Accident, MD 21520 40¢ for 42 pages of mixed processes. Issue #1 is concerned only with recent comics, and while I don't mind a little of that, I just can't take 42 pages of it. It is mainly a text zine, and for the newer fan, it would rate a B. Issue #2 promises to be better, and to have more for all fans. It's worth watching, just as

A HISTORY OF THE COMIC STRIP is worth buying. I'm not rating this, as it is professional. The tab is $5.95, but in its 256 pages of richly illustrated text, it is worth it. The book was originally done in French, and covers just about everything except comic books. It is a good introduction into newspaper strips. So, until next month, this is Chuck the critic, reminding you to make your own fanzine and send it to me for a free plug.

PHIL
HAWKINS
-68

coprolite

Eric s. Roberts

Ratings are based on the same 1 to 5 basis employed by John McGeehan. A 1 is the worst rating and would be given to a zine giving competition to the poorest zines ever produced. A 3 zine would be an average zine--a zine easily read by whose contents are of lesser quality in art or text and such. All too often articles in such average zines are just not of consuming interest. A 5 is a zine which is equal or better to the finest zines fandom has produced. * All reviews are the opinion of this writer and in no way are a reflection of an editorial stand by this magazine.

--Eric

Critique #1--Ken Viola, 334 Marvin Ave., Hackensack, NJ. 07601. Critique, if nothing else, is a fresh fanzine--fresh in that it avoids many of the pat contents one so often finds in a first issue zine. Fresh in that it contains no amateur strips, no text hero stories and no in-deepth analysis of the last issue of a Marvel comic. What it does contain is a number of features about and dedicated to Steve Ditko. The covers are a collage of tracings from Ditko's work which have been very poorly inked. There are three different text features on Ditko or his creations. The rest of the issue consists of a trascribed radio interview with Stan Lee, an article on Deadman, zine reviews and a general gab column. Layout is adequate but the zine could use considerable improvement in its interior art. Published with an easily read ditto. Give it a 3 rating. Cost is 25¢--with any contributions considered as payment.

On The Drawing Board Vol.3 No.3--Mark Hanerfeld, 42-42 Colden St., Flushing, NY. 11355. 15¢/8 for $1. Most everyone in comicdom should know about OTDB if they do not already. As one of the oldest existing fanzines, it regularly supplies the most comprehensive news items possible on forthcoming comic books, strips, paperbacks, etc. Frequently carries sneak previews of cover illustrations, deaths in the field, pro art and information on an attempt to recreate an Academy. If you are not buying OTDB, you should. Give it a 5.

Fandom's Agent #1 and 2--Chuck Wooley, Box 29, Peoria, Ill. 61601. 50¢ each. Fandom's Agent is basicly an ad-zine. But in addition to ads each issue contains a column of science fiction/adventure paperback reviews, a column on English comic art by Ian C. Penman and two color covers. The entire issue is offset, wrap around, with top-notch repro. My only complaint might be that 24 pages is a bit short for 50¢--particularly considering that the ad and non-ad material each run about 50% of the issue. But FA is very much worth supporting. Chuck's circulation isn't comperable with the RB-CC, but his rates are considerably more reasonable and he takes much greater pride and care in his layout and general appearance. He cares. Buy a copy...place an ad...give it a 4.

Sense of Wonder #3 and 4--Bill Schelly, 2211 Carol Drive, Lewiston, Idaho 83501. 35¢ each. SoW is primarily an ama-strip/ama-fiction fanzine. I've been getting it from the outset for no special reason and since I've never paid anything toward it I really ought to something complimentary about it even though I tend to balk at any amateur efforts that are less than Graphic Story Magazine for strips or less in quality than The Nightwalker in the way of text stories. A great deal of the art in both issues is by Bill himself. Bill's work isn't the best, but he is improving as time goes by and he takes considerable care in his work. His biggest problem is panel composition. #3 carries an interesting strip by Steve Kelez and Mickey Schwaberow called Crime Smasher which manages to be highly entertaining both in story and art. Additional art in a Foss backcover which is very much like the ditto work Ronn did for so long (I've many fond memories of fandom's early dittoed zines). Both issues have an interesting, if short, letter column. 3-plus.

Bombshell Ama-Zine #12 & 13--Tony Rutherford, 1046 Jackson Ave., Huntington, WVA. 25704. 40¢ each. Bombshell's biggest fault lies in it's general sloppiness. Tony either does not care or really hasn't the ability to improve things like poor sentence structure, poor spelling and sloppy layout. Bad hand lettering, irregular page layouts and fair to poor art make for a very put-offish magazine. #12 carried an article on the 1967 Academy Con by John Buccafusco which tends to fly off in too many directions not really related to the con itself. An adequate write-up but not on the same par as the one which appeared in Alan Jadro's Comic Vendor. Next comes a column discussing fan art but soon lapses into discussing stories the author has written. Layout on this one incredibly bad with boxed quotes from the stories sticking in the middle of the page. A couple of text stories and a strip fill out the issue. These things, asside from the fact that they're generally poorly written, are so very much alike that it becomes difficult to tell any of the characters apart. One hero is really no different from any other--in or out of Bombshell. One thing worth noting in #12, though, is a "Round Table Discussion" among Ronn Foss, Ray Miller, Glen Johnson, Marvin Wolfman, Mike Fredrich, and Larry Herndon. Scarcely on a par with Rich Weingroff's discussions of years back, but interesting none the less. Issue 13 is entirely fiction and strips and I've just been able to glance through it. If this is your kind of material, well... support it. Give it a 2.

Vanguard 1968--Paul Leiffer, 142 S. Wrexham Ct; Tonawanda, NY. 14150. Offset, $1.00 each. Van is a gem of a fanzine--the kind of fanzine that makes going through pages of crud in other zines much more worthwhile. To begin with, an excellent Al Williamson front cover, an interior John Carter illustration by Reed Crandall draw one into some very fine features. There is a fascinating graphic experiment by the Italian artist Guido Crepax which is reprinted from Linus Magazine. Through illustrations and symbolism and almost entirely without words, much has been achieved. It is most unfortunate that, even if America had artists moving in such directions, there is really no place for their work to be published. Next a kind of nostalgic look back at the old Space Patrol television show--great stuff for recalling those Saturday mornings of years gone by. The real highlight of the issue is a long and fascinating study of Mickey Mouse as he was originally conceived. Part one of this article consists of an interview with Floyd Gottfredson who illustrated Mickey for the Newspapers years ago, and who is chiefly credited for the success of the character. The interview makes fascinating reading regardless of how interested one might be in the character, and Mr. Gottfredson brings to light many heretofore unknown aspects of the Disney studio and the men who produced those early cartoons. Part 2 of the feature is an index listing of the Mickey Mouse cartoon films compiled by Luis Gasca. Part 3 is an Interview with George Sherman who is publications director at the Disney studios. The 4th and final part of the Mickey Mouse feature is a Bibliography of the comic strips. This is my particular favorite part and there are some six pages of reprints of these grand old strips. The en-

tire feature is done with great sensitivity and love for the Mouse and I regard this feature as one of the finest ever to appear in a fan publication. The two final Vanguard features are a short but interesting look at the Don Dixon newspaper strip--memorable for it's mimicking of the Flash Gordon strip--and eight pages of Gully Foyle--the strip created by Stanley Pitt and based on the Alfred Bester book, Stars My Destination. This is some of the finest adventure art since the days of Flash Gordon and this will probably be your last chance to view these pages. All in all Vanguard may well be the finest fanzine of the year and it is a publication that no true fan of the medium should be without. Give it a 5-plus.

Fandom Calling #6--Mike Raub, 128 W. Fairground St., Marion, Ohio 43302. Ditto, 15¢ each. FC is a sort of fanzine news-zine. It carries news items about current and forthcoming fanzines based on information supplied by the editors. In this respect the zine carries some worthwhile information, but just how worthwhile is a moot point. No real distinction can be made among the many zines listed as to which are really worth buying. There is a short letter column and a short fanzine review column. While this 6th issue is considerably better than earlier issues, the whole thing seems rather poorly directed. One wonders for whom the news items are listed. Surely not for the prospective buyer--because far too little information is given. I would advise that Fandom Calling could become a worthwhile successor to the now-lost Dateline: Comicdom Bob Greene published. This could be done by a slight expansion to include letters from the zine eds themselves rather than cursory address and price details which really don't benefit anyone. Give it a 3.

Champion #2--Bob Cosgrove, 58 Massachucets Ave., Braintree, Mass. 02185. Offset, 25¢ each. This one is a bit dated now, but possibly still available. Champion is a small article zine with a great deal of potential steming principally from the energies of its editor. Bob Cosgrove's editorial in this issue presents a most worthwhile policy and one which more zine editors should follow--that is, a policy of placing emphasis on the people behind the comics, the creators. Champion's prime features are an article on racial discrimination in realtion to comics, a well written and well illustrated feature on Bill Everett and his characters hampered only by its brevity (two pages) and the too-finely reduced type. A bad letter page follows but, skipping that is another fine short-feature--this on two of Captain Marvel's most powerful foes, Mr. Atom and King Kull. The final feature in this eight page issue is a brief introduction to an old creation of Jerry Siegel and Joe Shuster--Funnyman. A rather poor cover and a rather dull strip are the only other features, in this otherwise good zine. Champion bears watching and I hope Bob will continue the zine. Give it a 3-plus.

Heroes Illustrated #3--Dick Pryor, 8 Marquard Rd., Carmel Valley, Calif. 93924. Offset, $1.00. HI is an unusual zine in several respects. Pryor makes use of many reproductions in his features, he uses an excellent typewriter, but for a reason I cannot fathom, his offset printing is grey instead of black as it should be. Possibly his printer does this to keep the cost down, but if such is the case the results just don't make it worth the savings. The ish gets underway with an article by Glen Johnson on The Face. I seem to recall previous articles by Glen on the same character in other zines but for those of you unfamiliar with the character you'll find Glen's articles fact-filled if a bit sterile. Next in line is an article by Dick on Tex Thompson/Americommando--a regular feature from early Action Comics. The article does an adequate job of introducing one to a character I, for one, was very unfamiliar with. Immediately following the text portion of the article is a reprint of Americommando's origin just as it appeared in Action 33. This eight-page feature would be an excellent item were it not for the grey printing which cuts out much of the fine detail and clarity that would have been visible with better printing. The next major feature is an article on Prince Valliant and his creator--Hal Foster. I really fail to see the point of the feature in that so very much has been written on this classic strip both in and out of fandom. For the serious fan, every library offers a wealth of material on this and many other strips in such books as Comic Art In America. There are numerous illustrations taken from both the Sunday page features and the Hastings House reprints of the 50's (which, I might add, are still available.) The article, however, does go into some detail about Val's comic book appearances and, in that respect, is worth noting. Following the article Dick presents a full-color booklet taken from the Italian Val reprint, Valiant. This booklet in HI is actually Valiant #1 without covers. It covers Val strips 1-32 and including the 29th segment which is mysteriously absent from America's Prince Valiant Feature Book. However, it should be noted that the coloring of the Italiant reprints is not the coloring that was originally featured in the strip--inumerable changes have been made. The only other difference comes in a very slight alteration in relation to text which, of course, is in Italian. These reprints appeared, I believe, simultaneously in a French addition and there was also a Flash Gordon book. However, all too often the Gordon reprints that were published had Raymond's work reinked by some staff artist and the change is most conspicuous. I mention this because Dick mentions the possibility of a Gordon booklet for the next issue. Give it a 4.

Mock #1--Gary Rafferty, 19-120th St., Troy, NY. 12182. Ditto, 25¢ each. Mock is a humor zine. Right on the cover is a message: "We may be mimeographed, but we're not stereotyped!" Mock may not be a stereotype of the average comic book fanzine, but I've seen many similar humor zines published by high school students--and many which are funnier. And you'd think the editors would at least know they're own method of reproduction! The first story, Frankenstein-1968 isn't bad, and the cartooning has some very fine moments, but by and a large it isn't any funnier than the other strips. And I'm still wondering why the "1968" as the story makes no use of the concept of an up-dated monster--and idea which strikes me as having some merit. Next comes a poorly written and poorly drawn feature called "the Smarty Boys"--obviously a take off on the old Hardy Boys adventures. The highlight of the issue is a much too brief humorous text feature called "Living It Down". It pokes fun at Popeye in particular and manages to be the funniest feature in the issue. Captain Fly-By-Night follows and, being by the same artist as Frankenstein, has some fine moments graphically but again fails to be very funny...and it is to be continued in the next issue. It ends with a 3-Stooges pin-up (arrgghhh) and, for what it's worth, it does look like the three well-known stooges. Give it a 2.

A LISTING OF WHITMAN

Lone Ranger and Dead Men's Mine..... 1407
Lone Ranger and His Horse Silver..... 1181
Lone Ranger and the Black Shirt Highwayman 1450
Lone Ranger and the Great Western Span 1477
Lone Ranger and the Menace of Murder Valley.... 1465
Lone Ranger and the Red Renegades.....1489
Lone Ranger and the Secret Killer 1431
Lone Ranger and the Secret of Somber Canyon....712N
Lone Ranger and the Secret Weapon..... 1428
Lone Ranger and the Silver Bullets 1498

Lone Ranger and the Vanishing Herd.....1196
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Lone Ranger On the Barbary Coast 1421
Lone Star Martin of the Texas Rangers 1405
Lost Patrol, The 753
Mac of the Marines in Africa 1189
Mac of the Marines in China 1400
Mandrake the Magician..... 1167
Mandrake the Magician and the Flame Pearls 1418
Mandrake the Magician and the Midnight Monster..... 1431

Mandrake the Magician, Mighty Solver of Mysteries 1454
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Maximo the Amazing Superman and the Crystals of Doom 1444
Maximo the Amazing Superman and the Supermachine 1445
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Men With Wings.....1475
Mr. District Attorney on the Job 1408
Mickey Mouse 717
Mickey Mouse and Bobo the Elephant..... 1160

Mickey Mouse and Pluto the Racer 1128
Mickey Mouse and the Bat Bandit 1153
Mickey Mouse and the Desert Palace..... 1451
Mickey Mouse and the Dude Ranch Bandits (346 pages).....1471
Mickey Mouse and the Dude Ranch Bandits (424 pages).....1471
Mickey Mouse and the Lazy Daisy Mystery..... 1433
Mickey Mouse and the 'Lectric Box 1413
Mickey Mouse and the Magic Lamp.....1429
Mickey Mouse and the Pirate Submarine 1463
Mickey Mouse and the Sacred Jewel.....1187

Mickey Mouse and the Seven Ghosts.....1475
Mickey Mouse and the Stolen Jewels 1464
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Mickey Mouse in Blaggard Castle..... 726
Mickey Mouse in the Foreign Legion 1428
Mickey Mouse in the Race For Riches.....1476

Mickey Mouse in the Treasure Hunt 1401
Mickey Mouse in the World of Tomorrow 1444
Mickey Mouse on Sky Island 1417
Mickey Mouse on the Cave-Man Island..... 1499
Mickey Mouse on the Haunted Island.....708N
Mickey Mouse Presents a Walt Disney Silly Symphony 756
Mickey Mouse Runs His Own Newspaper 1409
Mickey Mouse Sails for Treasure Island 750
Mickey Mouse the Detective 1139

Mickey Mouse the Mail Pilot (Soft Cover..No Number Not a Premium)
Mickey Mouse the Mail Pilot 731
Mickey Rooney Himself 1427
Moby Dick 710
Moon Mullins and Kayo 746
Moon Mullins and the Plushbottom Twins 1134
Mutt and Jeff 1113
Myra North Special Nurse and Foreign Spies.... 1497
Nancy and Sluggo 1400
Nancy Has Fun 1487

Og Son of Fire 1115
Once Upon a Time 718
Oswald Rabbit Plays G Man 1403
Oswald the Lucky Rabbit 1109
Our Gang on the March 1451
Our Gang Adventures 1456
Pat Nelson Ace of Test Pilots 1445
Peggy Brown and the Jewel of Fire.....1463
Peggy Brown and the Mystery Basket 1411
Peggy Brown and the Runaway Auto Trailer 1427
Peggy Brown and the Secret Treasure..... 1423
Peggy Brown in the Big Haunted House 1491
Perry Winkle and the Rinkeydinks 1199

Perry Winkle and the Rinkeydinks Get a Horse .. 1487
Phantom, The 1100
Phantom and Desert Justice, The 1421
Phantom and Girl of Mystery, The 1416
Phantom and Sign of the Skull, The 1474
Phantom, The Return of The 1489
Phantom and the Sky Pirates, The 1468
Pilot Pete, Dive Bomber 1466
Pinocchio 1435
Plainsman, The..... 1123
Pluto the Pup 1467
Prairie Bill and the Covered Wagon..... 758

Popeye and Castor Oyl the Detective..... 1497
Popeye and Queen Olive Oyl 1458
Popeye and the Deep Sea Mystery..... 1499
Popeye and the Jeep..... 1405
Popeye and the Quest For The Rainbird 1459
Popeye in a Sock For Susan's Sake 1485
Popeye In Quest of His Poopdeck Pappy..... 1450

Popeye Sees the Sea 1163
Popeye The Sailor Man 1422
Popeye The Spinach Eater 1480
Popeye The Superfighter 1406
Porky Pig and His Gang 1404
Porky Pig and Petunia 1408
Powder Smoke Range 1176
Punch Davis of the Aircraft Carrier 1440
Radio Patrol 1142
Radio Patrol and Big Dan's Mobsters 1498

Radio Patrol Outwitting the Gang Chief 1496
Radio Patrol Trailing the Safeblowers 1173
Range Busters in Saddle Mountain Roundup 1441
Ray Land of the Tank Corps U.S.A. 1447
Red Barry Hero of the Hour 1157
Red Barry Undercover Man 1426
Red Death On The Range 1449
Red Ryder Acting Sheriff 702N
Red Ryder and Circus Luck 1466
Red Ryder and Little Beaver on Hoofs of Thunder ... 1400

Red Ryder and the Code of the West 1427
Red Ryder and the Outlaw of Painted Valley 1475
Red Ryder and the Rimrock Killer 1443
Red Ryder and the Secret Canyon 1454
Red Ryder and the Squaw-Tooth Rustlers 1414
Red Ryder and the Western Border Guns 1450
Red Ryder in War on the Range 1473
Red Ryder the Fighting Westerner 1440
Reg'lar Fellers 754
Riders of Lone Trails 1425

Robinson Crusoe 719
Roy Rogers and the Deadly Treasure 1437
Roy Rogers and the Dwarf-Cattle Ranch 1421
Roy Rogers and the Mystery of the Howling Mesa ... 1448
Roy Rogers and the Mystery of the Lazy M 1462
Roy Rogers and the Snowbound Outlaws 701N
Roy Rogers at Crossed Feathers Ranch 1494
Roy Rogers in Robbers' Roost 1452
Roy Rogers King of the Cowboys 1476
Roy Rogers Range Detective 715N

Roy Rogers Robinhood of the Range 1460
Scrappy 1122
Secret Agent X-9 1144
Secret Agent X-9 and the Mad Assassin 1472
Sequoia 1161

Shadow and the Ghost Makers, The 1495
Shadow and the Living Death, The 1430
Shadow and the Master of Evil, The 1443
Shooting Sheriffs 1195
Silly Symphonies 1111
Silly Symphony Featuring Donald Duck 1169
Silly Symphony Featuring Donald Duck and Misadventures 1441

Silver Streak 1155
Skeezix At The Military Academy 1408
Skeezix Goes To War 1414
Skeezix In Africa 1112
Skeezix on His Own in the Big City 1419
Skippy, The Story of 761
Skyroads With Clipper Williams 1439
Skyroads With Hurricane Hawk 1127
Smilin' Jack and the Coral Princess 1464
Smilin' Jack and the Jungle Pipe Line 1419

Smilin' Jack and the Escape From Death Rock ... 1445
Smilin' Jack and the Stratosphere Ascent 1152
Smilin' Jack Flying High With Downwind 1412
Smilin' Jack in Wings Over the Pacific 1416
Smilin' Jack Speed Pilot 1473
Smitty and Herbie Lost Among the Indians 1404
Smitty Golden Gloves Tournament 745
Smitty in Going Native 1477
Smokey Stover the False Alarm Fireman 1413
Smokey Stover the Foo Fighter 1421

Smokey Stover the Foolish Foo Fighter 1481
Snow White and the Seven Dwarfs 1460
Sombrero Pete 1136
S O S Coast Guard 1191
Speed Douglas and the Mole Gang 1455
Spike Kelly of the Commandos 1467
Spy, The 768
Steve Hunter of the U.S. Coast Guard Under Secret Orders 1426
Sybil Jason in Little Big Shot 1149

Tailspin Tommy and the Hooded Flyer 1423
Tailspin Tommy and the Island in the Sky 1110
Tailspin Tommy and the Lost Transport 1413
Tailspin Tommy and the Sky Bandits 1494
Tailspin Tommy Hunting For Pirate Gold 1172
Tailspin Tommy in the Famous Pay-Roll Mystery 747
Tailspin Tommy in the Great Air Mystery 1184
Tailspin Tommy The Dirigible Flight To the North Pole 1124

Tailspin Tommy the Weasel and the Skywayman ... 1410
Tarzan and the Ant Men 1444
Tarzan and the Golden Lion 1448
Tarzan and the Jewels of Opar 1495
Tarzan and the Journey of Terror 709N

Tarzan and the Lost Empire 1442
Tarzan Escapes 1182
Tarzan Lord of the Jungle 1407
Tarzan in the Land of the Giant Apes 1467
Tarzan of the Apes 744
Tarzan of the Screen 778
Tarzan the Fearless 769
Tarzan the Terrible 1453

Jerry Lebowitz SPEAKS OUT

When I first started reading comic books at the age of seven, the Golden Age had just begun. Why was it called the Golden Age? Because the enthusiasm of the first creators shone through their creations. The drawings and the plots had not yet become mechanical, and the characters had not yet atrophied into unbelievability. Superman was certainly powerful, but he could still be killed by the impact of a speeding locomotive or have his skin ripped by a mortar shell. The illusion of believability was still maintained when, in the Superman radio broadcasts of the early forties, Kryptonite was introduced. Just like me, my hero became weak when confronted by a remnant of his home planet. I, too, had to stop pretending when I got home. I had to help Mother with the dishes and go on errands and temporarily abandon the good fight. I could fully understand the split between Superman and the meek reporter with the glasses. And another of my favorites was The Batman. A mysterious creature of the night, he was hounded by the police as well as by gangland. Mauled, shot, left for dead a hundred times, he still managed to fight his way out of a hundred traps, full of the demoniacal fury that had possessed him since the death of his parents at the hands of criminals many years ago.

But, as the years passed, and comic heroes began appearing in ever-increasing numbers, the characters I loved so much began to change. From leaping short distances, Superman's strength increased to the point where he could fly vast distances into outer space. His personality, once so sympathetic and understandable, changed to something nondescript. There was no longer the dramatic split between him and his alter ego, with both him and Kent approximating a sophisticated middle-point. The Batman, too, became house-broken, transformed from a symbol of darkness into what was nothing more than a masked private investigator. I could go down the line and detail similar emasculation of all my favorite characters. Today, for the most part, they have no real personalities. Put Batman into a Superman suit, interchange Flash and Green Lantern - you will find no real difference. In this assembly-line age, all the writer has to remember is to use the correct costume and the correct powers for each one.

A work of art may be considered great in the degree to which it can involve the person it is aiming at. A great piece of literature, or great musical composition, sweeps the reader or listener along so that he no longer stands apart from it. When he finally comes away, he feels immeasurably enriched for having partaken of the experience. The comics, as a legitimate and wonderful form of literature, should strive for the same basic involvement.

There are two basic obstacles to the elevation of comics to the level of a true art form. One - which we have already touched on briefly - is that when a creation becomes financially and personally successful, there is a tendency to become cautious. Plot forms become stylized and the initial enthusiasm is dampened, as no one wants to kill the goose that laid the golden egg (or, in this case, the Golden Age). To make up for this loss of enthusiasm, more and more mechanical gimmicks are introduced, such as various colors of Kryptonite and their "unpredictable effects" upon Our Hero, or ridiculous "imaginary tales" which openly tell the reader that the stories are FAKES. I shall never forget a letter to the editor of a Superman magazine a few years ago, in which a reader asked the reason fro Superman's not cleaning up all wars and establishing peace on earth forever. The put-down answer was that the question was naive, since Superman is really imaginary and not to be confused with real life. A far better answer would have been that if Superman ever did obtain peace for us, we would not appreciate it; we have to win things ourselves to be able to have the strength to hold them. This answer would have been logical to anyone who lovingly wanted to bring the reader into a world consistent with reality. This point brings us to the second obstacle to the elevation of comics to the level of a true art form. There has been a prevalent feeling that, instead of being a universal art form, comics are only for children who must be protected from reality. Hence, such nuisances as the Comics Code, which make most comics even too infantile for children. Children instinctively know that the world in which they live is filled with violence, that the "good guy" does not always win. Closing one's eyes does not mean that cruelty does not exist. There were people during the London blitz of World War II who got into bed and pulled the covers around them as the bombs fell. People who are sheltered and protected are more often than not the same people who were never taught how to lasso their emotions and ride them so as not to do harm. They are often the very ones who secretly wish for war as an outlet. When life as it is is accurately and lovingly portrayed, and when people are taught to face and accept it, then people will truly no longer be afraid of it and will be able to live in peace.

The first company which dared to do something about the lack of realism and personality in comics was Marvel. Yet Stan Lee hasn't gone far enough. Even his most far-out character, Spiderman, has become dangerously predictable. The change-overs in the Avenger line-up only serve to postpone the issue. If interest is to be sustained without constant gimmicks, the Marvel family will have to be allowed to marry as did Sue Storm and Reed Richards - and have children, and, yes, even possibly to die. So far the only time (with exception of Tower's Menthor) a comic hero has died has been from lack of sales. However, to give credit where it is due, Lee has made a tremendous start in bringing the comic hero to art-form status. The fact that his magazines are selling so well means that there is a reading public that is starving for realism, a public that is smarter than anyone has heretofore thought, a public that is fed up with the trash it has been receiving. In all his interviews, Stan Lee states that he would like adults to read his magazines. His aim is indeed a worthy one.

The potentiality of comics as a creative art is more than anyone has dared hope. Instead of being used as a soporific for children, their value in combining words and pictures to convey feelings and thoughts is almost without peer in the field of literature. The only similar means of expression has been the marvelous Chinese or Japanese brush painting in which poetry has been combined with picture to produce breathtaking effect. The comics, in addition, have another vital role to play in a world that is slowly abandoning the art of reading in order to watch more and more television. Being free of the taint of having had to be read in school, they can provide wonderfully natural reading pleasure.

The Golden Age was only the first step in the world of comics. If the comics industry does not fully explore all of its wonderful potentialities as a true art form, it will eventually wear itself out and collapse.

HAWKINS 66

ian c. penman

Recently Marvel boasted that their comics were reprinted in eight different languages, expecting us readers to be suitably impressed. Eight fades into insignificance when compared with the forty-two different countries that reprint D.C. material. Indeed 42 is a very conservative estimate as this figure is six years old and it is likely that the present figure is over the fifty mark. It would obviously be very difficult to go through each individual country and comment on all relevant prints so, I have selected half a dozen or so.

1. Italy. Virtually all of D.C.'s Foreign reprints centers around Superman, and Italy is no exception. There are (to my knowledge at least) two comics devoted to D.C. reprints-the 52 page 7 1/2 x 5 and the 68 page 7 1/2 x 10. Both comics go under the title "Nembo Kid," which stands for Superman and also Superboy. The 52 page has the general title of "Albidel Falco," but all the copies I have seen here have been Nembo Kid. The comics are half colored and half black and white, with two pages of one following two pages of the other. Superman's costume is the same except the "S" on his shirt, which has been obliterated and the space colored yellow. Various members of the Superman family are featured. Batman has the grey parts of his costume colored red, but otherwise he is identical, even down to the name. Green Arrow becomes "Freccia Verde," Supergirl becomes "Nembo Star," J'onn J'onzz remains the same. Of note to completists is the fact that the company produces its own original stories, written and drawn, by the Italian staff. The greater jamority of stories are reprints, however. The 52 pages are weekly and the 68 pages are monthly.

2. Germany. These are very similar to American comics. They are full color, but a different paper and printing process are used. The copy I used has Superman, Batman, and Jimmy Olsen, with the general title being Superman, even tho Batman has equal cover billing. All characters have their original names. The interesting thing is, that of the 32 pages (this includes covers), only 1 1/4 pages are used for ads. This German edition is also sold in Switzerland, Luxemburg, Italy, and Scandinavia.

3. South Africa. These are black and white, 52 pages, and issued for 15 African cents, althoa few are 10 African cents. Superman, Westerns (Wyoming Kid), and others have their own comics. Once again, only one page carries ads, and that being for a house ad, at that. Superman remains with his own name, but various others, e.g., Batman is Vleman, change.

4. Sweden. 52 page black and white comics are issued. Ol' Supe becomes Stalmanner and has his own mag, similar to Atom and Green Lantern (Grona Lgktan). Batman (Laderlappen) shares his mag with Aquaman and J'onn J'onzz. Tomahawk has his own comic, while a comic called BAZOOKA publishes the DC war stories. Once again, there are very few ads, most of these being by the publisher for his comics.

5. France. France, would you believe, comes last and least. In French comics, Superman becomes a very minor character, even tho he has his own comic. He is called Venjuer, and the art is changed so that he appears to be prancing around in trunks and boots. Maybe this is because French comics are in black and white. No matter, tho, as Supey certainly doesn't have shirt or cape. DC's fiction stories are published in Sideral and Adventures Fiction, the latter being Strange Adventures. There is a mag called Batman, altho he does not appear in it (he probably appears in some comic by this time, tho, because of his TV show). The same is true of Superboy, altho he, too, is probably being published by this time.

And that concludes my wrap-up for this issue. If you have anything that you'd like to learn about (concerning foreign comics) tell Chuck, and he'll relay the message to me.

With Even MORE Coming Soon!

The Fascination Of ALL-STAR

The JSA certainly was, and is, a fascinating group. Few modern fans can resist re-living the Spectre catching aeroplanes with his fingers, the Sandman sommersaulting thru waves of danger, or the Hawkman swooping down on a hapless foe with his ranks of hawks. Indeed, when these three are combined with the likes of Starman, Dr. Midnite, Hourman, Dr. Fate, Atom, The Black Canary, Wildcat, Flash, Green Lantern, Batman, Johnny Thunder, Mr. Terrific, and Superman, I doubt that even the staunchest Marvel Maniac can help but show a hint of jealousy. Yes, the old JSA was great, and no other comic can boast the same high re-sale value issue for issue.

But Why????

Could it be because people like a good thing, such as one good super hero, and are crazy over so many good guys? Could it be due to the artists that worked on the comic, such as Frank Frazetta, Bernard Bailey, Carmine Infantino, Joe Kubert, Joe Simon and Jack Kirby, Sheldon Moldoff (Shelly), and Paul Reinman? Could it be due to the intricate story plots, with people like Gardner Fox and John Broome scripting same? Could it be due to the villians, such as the Brain Wave, the Psycho Pirate, Per Degaton, the Wizard, Vandal Savage, The Icicle, The Fiddler, The Sportsmaster, The Huntress, and Solomon Grundy? Could it be due to comic dealers, who are always looking for new ways to cheat loyal fandom? Or would you believe a combination of part, or all, of the above?

The Super Heroes, of course, are at least part of All Star comics' fascination. Everyone likes to see team ups, and when you have the 8 most powerful men in the world joined together, its gotta be good. Actually, it's usually great. The very idea of all of those idolized joined together is somewhat overpowering. Together, they are unequaled. Their flare for solving their individual cases is really something, too. As a matter of fact, it was wonderful to see the heroes joined together for an average of 4 pages a story. No, while the idea of a team could have been the overwhelming reason for the JSA'S success with fandom, any team that was together less than 5 pages out of 68 isn't really that much of a team. And if the JSA wasn't that much of a team, how could the idea of a team be reason for their success?

So they were successful because of the artists. Frank Frazetta and Shelly are two of the greats, if not the greatest, when you consider that Wood, Williamson, Adams, and the rest of the gang weren't around yet. Too, the talents of Infantino, Kubert, Simon, and Kirby seldom deserve anything but plaudits. So the artists were exceptional, and could be All-Stars major point - except that they didn't do that much.

Frazetta only worked on one issue (50), and only a three page insert at that. Shelly did more, but included only Hawkman in his efforts (the leader being done by the leader), and gave up on Hawkman, and therefore the JSA altogether, with issue 23.

Kubert's work was fairly well done, but he worked on Hawkman only (except for Dr. Fate, in issue 21), and only the Hawk from 24-30, and 33-37. Nothing to make a whole comic outstanding there. And as for Infantino, Bailey, and Simon and Kirby, their work, tho passable, just isn't that good, and there was not that much of it. And when these leaders of the comic industry were only responsible for about 1/4 of the book, the bulk was supplied by artists of fanzine quality.

So down goes theory #2.

Which brings up the plot. No comic can exist without a plot, and the plot has to be fairly good to allow for any continuation of the comic. And the plotters, Fox and Broome, are fairly good, with Fox being rather exceptional. But could a plot that sent teammates into completely unrelated adventures be what makes a comic outstanding? Or even very good?

Probably Not.

So how about the villians. They were all original creations, and had exceptional gimmicks. Heroes aren't heroes without villians. What good can a hero be, even if he has an exceptional artist and scripter, if he has no villian to vanquish? But how good is a villain - when related to the success of strip - when he is always conquered in one issue? When he always defeats the entire JSA member by member, and then returns triumphant, only to be clobbered by the conglomeration of good? Why, when there is no apparent reason why the good guys couldn't have ganged up on the bad guy, and saved so much more paper for the war drive?

No, even tho the villians were not stereotypes in the beginning, they ended up so in the end.

Could comic dealers brainwash all of fandom into believing the JSA to be something it isn't, forcing fans to buy a copy, and then, after the disgruntled fan finishes his $10.00 (minimum) comic, he is too humiliated to admit that the comic is hardly worth the original 10¢, and that the poor fan was duped?

Doubtful.

So there is one logical conclusion. It is the combination of heroes, artists, writers, villians, and dealers that has made the JSA great. It is the combination of omnipotent heroes, drawn by generally bad artists, divided into hopelessly unconnected stories, against stereotyped villians, resold by thieving dealers, that make All-Star great.

Does that ending remind you of an EC comic? You know, they really had great art and scripts...

Despite the harsh ending, 'ol Chuck has been caught in the wave of indescribable All-Star fascination. So, if anyone out there has All-Star 3, 4, 5, 7, 16, 17, 18, 19, 21, 24, 25, 37, 38, 39, 40, 43, 44, 46, 47, 48, 49, 51, 52, 53, 54, 55, 56, or 57, let's hear.

This is con't. from page 22.

Theatre 5: All the Bright Young Ones. E 1.10 25 min.
Theatre 5: The Autocrat. E-VG 1.10 25 min.
Theatre 5: The Evil That Men Do. E-VG 1.10 25 min.
Theatre 5: The Odyssey of #14. E-VG 1.10 25 min.
Theatre 5: We are all alone. VG 1.10 25 min.
Tom Mix: Mystery of Hurrican Horse. Scratch 65¢ * (4/28/48)
War of the Worlds: Orson Welles. G 3.25 60 min. probably only radio show responsible for several deaths from fright. (10/31/38)

All of these shows are for trade for all shows that I do not have. I'll trade hour for hour on all shows except the Blue Beetle, for which I want an hour per show. Use 7 inch polyester tape at 1.0 mil. The tape must be at least as good as Concert brand, or I can't trade. To trade, send me a list of your shows, and the ones you want from - I'll reply immediately, unless I'm on vacation.

* first asterisk means quality unknown, second one time run unknown. But, you've got the price.

Do You Posess X-TRA Knowledge?

1. Name the original colors of the X-Men costumes.
2. What was the date on X-Men #1?
3. What does the X in X-Men stand for?
4. Who was the first of the X-Men to have a change in costume?
5. What is Professor X's real name?
6. What was the name of Professor X's parents?
7. What was the name of Professor X's step father?
8. What is the name of Professor X's step brother?
9. The professor's step father never knew of his power. T or F?
10. Who crippled Professor X?
11. What is CYCLOP's real name?
12. What was his real name in the first issue?
13. What is the ANGEL's real name?
14. What is the BEAST's real name?
15. What is the ICEMAN's real name?
16. What is the real name of MARVEL GIRL?
17. Name the once members of the Brotherhood of Evil Mutants.
18. Who spirited the Toad and Magneto away?
19. The X-Men never met the Sub-Mariner. T or F?
20. The X-Men once fought the Avengers. T or F?

1. Blue and Yellow
2. September 1963
3. Extra power
4. Marvel Girl
5. Charles Xavier
6. Brian and Sharon Xavier
7. Kurt Marko
8. Cain Marko
9. F
10. Lucifer
11. Scott Summers
12. Slim Summers
13. Warren Worthington III
14. Hank McCoy
15. Bobby Drake
16. Jean Grey
17. Magneto, Toad, Mastermind, Scarlet Witch and Quicksilver
18. The Stranger
19. F
20. T

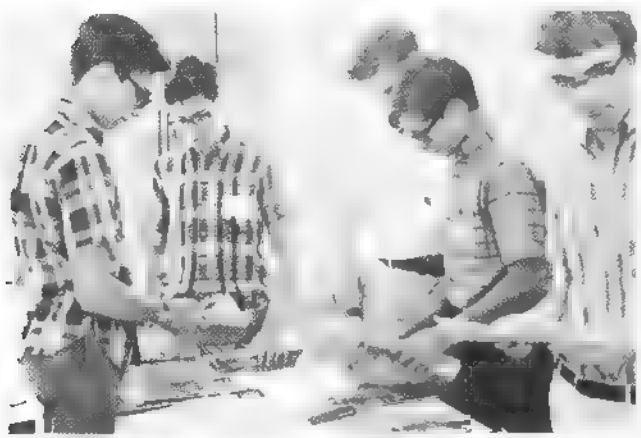
WANT MORE QUIZES???

Ye editor's corner, minus ye editor, who had a slight case of hayfever...Fri. Afternoon...

A few of the fans looking over what the dealers had brot...Friday Afternoon ...

Brian Stibbel looking at a huge painting in the display room...Friday Afternoon...

Scene from the hilarious "Curse of the Aztec Mummy", w/the Angel...Fri. Evening...



Bob and Charles Gale trying to make a sale... the dealers room, Sat. Afternoon...

Bob Schoenfeld, John Watson, Bob Gale, L.G. Hyner, and Alan Logan...Sat. Afternoon...

A few of the rare comics on display, including CA 1, Flash 1, Subby 1, & Mystic 1...Sat...

Doc Savage watching o'er Stan the photographer to save him from harm...Sat. Afternoon...

Fan looking over a few of the many posters, comics, and original art pieces ...Sat. Afternoon...

Some original Marvel art that Roy Thomas brot along...Sat. Evening...

Jess Shapiro selling some pre-hero Marvels - also known under the Atlas label...Sat.Even...

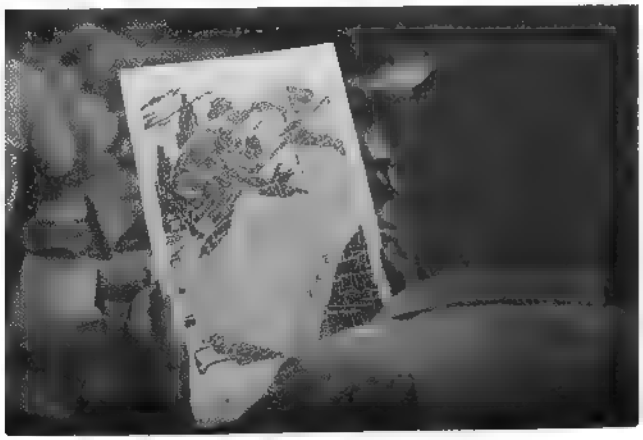
Jess Shapiro again, this time trying to pedel some golden age material...Sat. Evening...

Picture of the robot from the silent classic, METROPOLIS...Sat. Evening...

Roy Thomas talking with some of the curious fans...Sat.Night...

Roy Thomas talking at the banquet , held Sat. Night...

Roy Thomas still gabbing away, this time with his fiancee at his side...Sat. Night...



Some of John Buscema's work, scheduled for publication soon...Sat. Night...

And we close with some more original Marvel art...on display Sat. Night...

Page 20

Bingo & Blondie

george schwartz

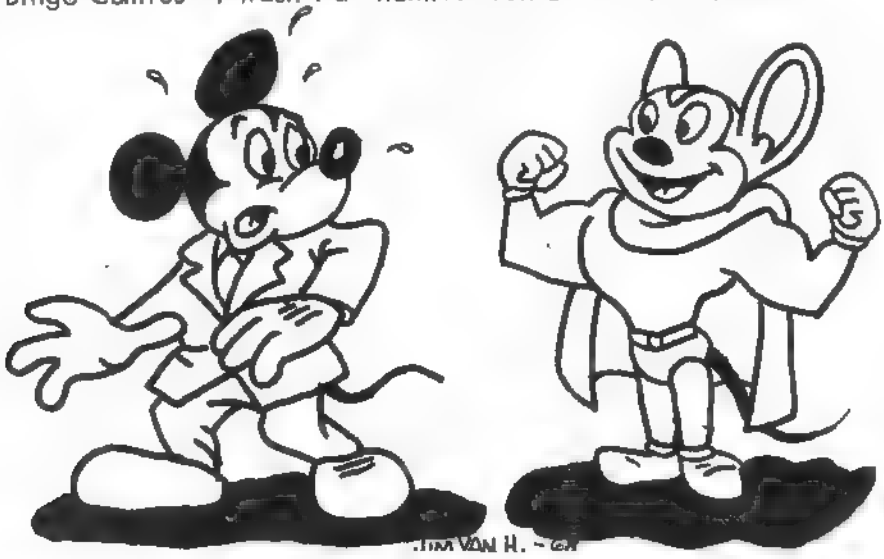
Bingo Comics #1 has been described by some as a "Crude D.C. reprint." True, it was a D.C. reprint. But how can a reprint be crude?...

The issue was unusual, tho. To begin with, this 36 page issue was dated 1945. No month was mentioned. The cover was an action scene by L.B. Cole. ((I don't remember him working for D.C.)) Seems like a fairly normal comic, doesn't it? Wanna' bet?

This issue was published by two companies. One company is blocked out by a long thin black box. So the credit goes to H.C. Blackerby who also has the copyright to Bingo #1.

The first strip is entitled "Sandra of the Secret Service." Every other page has a box telling what happened before. One page shows Sandra going to bed in her p.j.'s and on the next page she is fully dressed. Next, "Strength", a short story by Ted Stratton and a "Do You Know?" page. Then the old west roars with "Captain Jim of the Rangers." The pen of Homer Fleming takes credit for this western. It is different. Detective Comics #1 is revisited with the next reprint, "Speed Saunders and the River Patrol." This detective yarn also contains some humor. When Speed is thrown overboard, he states: "Oh well, only three miles to shore and I needed a bath...anyhow."

This issue has the usual ads. The back cover is completely blank. I've hoped to point out a few of the 'strange' things in this crude issue. Of course, not all of the "mistakes" in the issue have been mentioned. All in all, Bingo Comics #1 wasn't a "normal" run of the mill issue.



"I've never connected the Youngs with the Bumsteads," insists the cartoonist whose comic strip is enjoyed by more than 72,000,000 fans. "I simply dream up the stuff out of what I've seen everywhere." But, despite what he said, his friends and neighbors watch Young and his family as models for the Bumstead family. It's no wonder Blondie was created. Young's whole family 'was in the business.' His brother was a cartoonist, his sister an art instructress, and his mother a painter. "In our family", he explains, "we used to think in terms of pictures instead of words."

His background begins at King Features, where he drew "Beautiful Babs." This cartoon only lasted a few months. Next came "Bumb Dora." And then, in 1930, "Blondie" was born.

Many of you have heard a lot about radio tapes, but have lacked the $200 or so that it takes to get started. Well, it no longer takes $200. Good 'ol Chuck is now going to make radio tapes accessible to any one that can afford a $12.95 tape recorder.

However, since there are so many types of inexpensive recorders around, I can't just record the show on any speed, any reel. So, whenever you order tapes, tell me what speed your tape runs, if I can play front and back, and

Many of you have heard a lot about radio tapes, but have lacked the $200 or so that it takes to get started. Well, it no longer takes $200. Good 'ol Chuck is now going to make radio tapes accessible to any one that can afford a $12.95 tape recorder.

However, since there are so many types of inexpensive recorders around, I can't just record the show on any speed, any reel. So, whenever you order tapes, tell me what speed your tape runs, if I can play front and back, and what size reel you can use. If you don't know the answers, simply call the store you got it from – I can't record if you don't tell me this.

Well, the shows I have available, and their costs, are as follows:

Adventures By Morse: City of the Dead. VG 1.10 per chapter-10 chapters @ 1/2 hour each
Al Jolson Show w/Oscar Levant. Excellent 2.35 45 min.
Black Mass: Rats in the Wall. * 1.00 *
Black Museum: Ghost Chain by Orson Wells. * 1.00 *
Blondie: Dagwood attempts to learn kid's christmas desires. * 1.00 30 min (12/15/48)
Blue Beetle: Valuable Necklace is stolen. * 4.00 * (extremely rare)
Blue Beetle: Gangsters are blackmailing people. * 4.00 * (extremely rare)
Bob Hope w/Al Jolson. VG 1.50 30 min.
Capt. Midnight: Return of Ivan Shark. * 80¢ * (1/10/49)
Capt. Midnight: The Stolen Star. * 80¢ * (5/?/47)
Chase & Sanborn Hour: Edgar Bergan & C.McCarthy, Abbott & Costello, W.C.Fields. G 1.75 30 min.
Dave Garner: * 60¢ *
Dick Tracy: Case of Broken Window. * 1.00 * (9/13/46)
Eerie Stories: The Four Missing Scientists. * 1.00 *
The Falcon: Murder is a family affair. * 1.50 *
Fibber & Molly: Fib is writing a script. VG 1.00 30 min.
Fibber & Molly: Fib searches for hip boots. VG 1.00 30 min.
Fibber & Molly: Fib presses own pant. G 1.00 30 min.
Great Gildersleeve: Buys car to impress girlfriend. E 1.00 30 min.
Green Hornet: Figures in the photo. E-VG 1.20 30 min.
Green Hornet: Gas pen. E-VG 1.20 30 min.
Green Hornet: Grand larceny on wheels. E-VG 1.20 30 min.
Green Hornet: John Cravens' secret. VG 1.20 30 min.
Green Hornet: Murders and the dope racket. E-VG 1.20 30 min.
Green Hornet: Prelude to terror. VG 1.20 30 min.
Green Hornet: Super Highway Robbery. E-VG 1.20 30 min.
Green Hornet: What-price glamour. E-VG 1.20 30 min.
Jimmy Durante: Gary Moore opens travel bureau. G 1.00 30 min. (5/?/48)
Lone Ranger: Sheriff vies ill wife. * 1.75 * from 1931!!!
Omar, Wizard of Persia. * 2.00 * from 1935!!!
The Shadow: Death on the rail. VG 1.00 30 min.
The Shadow: The ghost walks again. VG-G 1.20 30 min.
The Shadow: night marauder (unusual intro). VG-G 1.20 30 min.
The Shadow: Return of Carnation Charlie. VG-G 1.20 30 min.
The Shadow: Terrible legend of crown shield castle. VG-G 1.20 30 min.
The Stan Freeburg Show. E 1.40 27 min. #1
The Stan Freeburg Show. E 1.35 27 min. #14
The Stan Freeburg Show. * 1.35 *
Strait Arrow: White commanches. * 65¢ * (3/24/49) → see page 15.

If you want to buy comics (like Marvel, DC, Charlton, Dell, etc.) and other related material at bargain prices, send a self-addressed, stamped envelope for a price list to Bill Gancarz, 147 Giddings Avenue, Windsor, Connecticut 06095.

W A N T E D ! ! !

I will pay the following prices for the following comics:

Fantastic Four - #1-$5.00, #2-10-$3.00, #11-20-$.75, #21-30-$.50.
Spider-Man- #1-$4.00, #3-6-$.75, #8-17-$.75.
Daredevil - #5-6-$.75, #8-9-$.50.
Avengers - #1-$2.00, #2-8-$.75.
X-Men- #1-$1.50, #2-4-$.75.

Please write before sending all comics state condition of comic. Thank you. Please help!

Clinton Bramesco, 1 Van Winkle Road, Monsey, New York 10952.

P.S. - Any horror E.C.'s (Tales of the Crypt, The Vault Keeper etc.) for $1.00 or less also wanted.

The following Tom Swift hardcover books are for sale at 60¢ @ or as a lot for $10. Please enclose 25¢ postage & 50¢ ins. if desired.
#1,2,3,5,7,8,11,13,14,15,16,18,20,21,22,23,24,25,26 ALL MINT
Mike Callahan, Atsion Road CD2, Medford, New Jersey, 08055

WANTED

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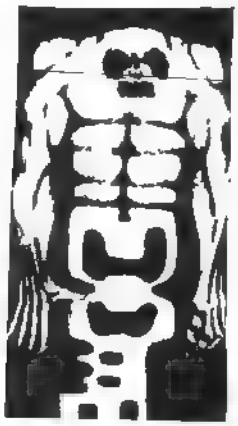

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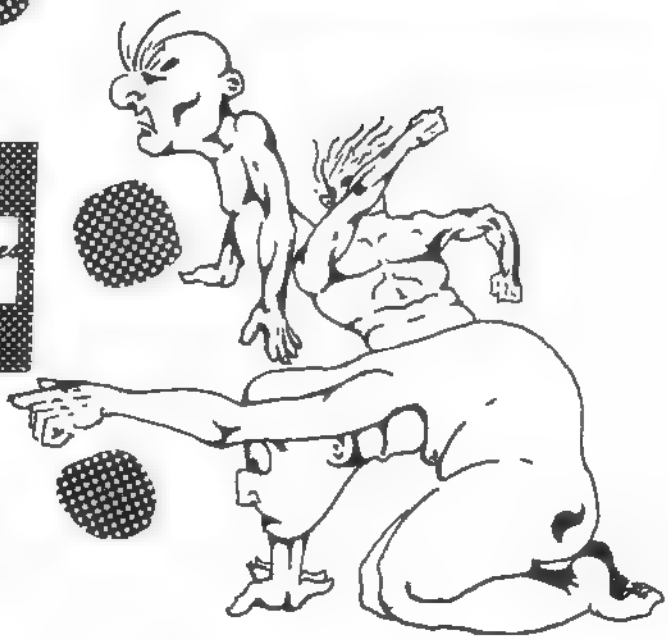

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